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Dance, Music and Development

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In partial fulfillment of the requirements for BA in dance

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Abstract

This paper explores what effect movement and exposure to rhythmic patterns has on the physical, affective, and cognitive development of unborn children, infants and young children.

This paper compiles research from a variety of sources, which shed light on the thesis.

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Contents

I Introduction and Stance of Research

II Research on Human Development

A Jean Piaget

B Erik Erikson

III Physical Development

A pre-born

B Infant: Age newborn through twelve months

C Toddler: Age twelve months through two years

D Preschool: Age two through five years

IV Psychomotor Development

A Ages three through six

V Program Development and Assessment

VI Future Research and Possibilities

Introduction and Stance of Researcher

This paper is based on a question that has always intrigued me. That is, what is it, internally and externally in a person's life that makes them become who they are? What factors contribute to the growth and development of a person, and what is an ideal situation for this development to occur? Being a dancer, movement and its affect on the developmental process is especially interesting to me. The research I have done for this paper, shows that movement and exposure to rhythmic patterns through music have a positive effect on physical, affective, and cognitive development in children and infants.

Research on Human Development

Jean Piaget

Jean Piaget studied cognitive and motor development in the first half of the twentieth century. He devised a theory of cognitive development in which the growth of intellectual abilities are closely linked and, in many cases, depend on motor development. Throughout the four stages of development in his theory, it is clear that cognitive and motor development are dependent on each other for the child's intellectual and psychomotor growth. "According to Piaget, movement is critical to the thought process." Stated in *Human Motor Development* is that "Cognitive development strongly depends on the movement capabilities the individual has acquired; similarly, motor development depends on intellectual capabilities" (Payne 27).

Two key terms in Piaget's theory that provide an explanation for the connection between cognitive and motor development are assimilation and accommodation. These terms are part of the process he called adaptation (Payne 28). Adaptation is the process of "adjusting to the demands of the environment and the intellectualization of that adjustment through . . .

assimilation and accommodation” (Payne 28). Assimilation is a process when infants and children attempt to deal with new situations in their environment using their past experience. Accommodation represents the adjustment of the child’s action in order to accommodate the changes the new situation has on his/her experiences in the past (Payne 28). We can see that Piaget also considered the environment to be of great importance to the developing child. The idea of accommodation is central to Piaget’s theory of development and it is very apparent in his first stage of development, the sensorimotor stage in which the interplay of motor and cognitive development are very closely tied.

The Sensorimotor Stage lasts from birth to about two years. This first stage is further divided into six sub-stages. These sub-stages are exercises of the reflexes (birth to one month), primary circular reactions (1-4months), secondary circular reactions (4-8 months), secondary schemata (8-12 months), tertiary circular reactions(12-18 months), and invention of new means through mental combinations (18-24 months) (Payne 29). The experiences and development in these stages create the foundation for all further learning and development in the child’s life. Exercises of the reflexes refer to the actions that an infant is born with the knowledge to achieve.

As the infant repeats these actions, he is able to explore the world around him, and slowly makes improvements in the actions in order to gain rewards such as learning to suck the thumb while moving around in search of the mother’s breast (Payne 30). Primary circular reactions occur when the infant begins to act voluntarily to secure a reaction. Secondary circular reactions are “a continuation of primary circular reactions but . . . movement behavior is intended to make an event lasting” (Payne 31). In this stage the infant begins to interact more with his or her environment and learns to integrate vision, hearing, and grasping, which are the beginning of the

child using imitation to learn. Secondary Schemata is the stage in which the child begins to apply movement from his/her past interactions to new situations. The infant is also now learning to crawl and scoot which allow for further interaction and experimentation with the environment. These actions are in the stage in which Piaget says intellectual reasoning begins because infants are able to anticipate and predict “occurrences beyond their immediate activity” (Payne 31). Tertiary circular reactions are “characterized by the discovery of new ways to produce desired results through active experimentation” (Payne 31). We can see that this first stage of development in Piaget’s theory is an immensely important one to development and that the infant’s “intelligence develops as a result of movement actions and their consequences” (Payne 29).

Piaget’s second stage of development is the Pre-Operational Stage. This stage lasts from two to eight years. During this stage the child learns to walk and use language to interact. The motor development the child learns in this stage is as important to his/her cognitive growth as it was in the previous stage. Here the ability to locomote gives the child a chance to explore the world around him/her more fully and incorporate more experiences into a rapidly growing view of the world. Walking is learned before language and “enables the child more thoroughly to explore and therefore understand the environment, and the rapidly expanding repertoire of new concepts gained from this increased exploration facilitates language” (Payne 33).²³ The ability to walk also allows children to close the distance between themselves and other people which leads to more interaction and an increased social awareness. This experience of personal territory allows for children to become aware of others’ perspectives which is an ability youngsters generally lack until they are around four years old (Payne 33). The motor abilities

children gain in this stage are closely connected to the cognitive and affective growth they experience.

The Concrete Operational Stage, stage three, lasts from seven years to eleven years and Piaget maintains that movement and action still represent the best tools for a child to use in expanding cognitive growth. The act of molding a piece of clay, holding it in their hands and feeling the weight of it, is, according to Piaget, the best way to teach children that whatever shape a piece of clay takes is the same weight whether it is rolled up in a ball or rolled into an elongated shape.

The fourth and final stage of Piaget's theory is the Formal Operational Stage. This stage begins at around eleven or twelve years and represents the time when abstract thoughts and ideas become possible. Because I am not discussing development of children in this age group, I will not go into detail describing Piaget's Formal Operational Stage.

Erik Erikson

Erik Erikson, born in 1902, was another early developmental theorist. Rather than focusing on the connection between physical and cognitive development, as Piaget did, Erikson's studies centered on the emotional basis for learning and on ego identity development. In his work, he defines eight stages of human development each with a corresponding task to be achieved in order to move ahead to the next stage of emotional development. These eight stages are infancy, in which one achieves trust or mistrust; early childhood, in which one achieves autonomy or shame and doubt; play age, in which one achieves initiative or guilt; school age, in which one achieves industry or inferiority; adolescence, in which one receives identity or identity diffusion; young adult, in which one achieves intimacy or isolation; adulthood, in which one

achieves generativity or stagnation; and finally, mature age, in which one achieves ego integrity or disgust and despair. Erikson believed that identity formation is a lifelong process and that although the tasks he suggests correspond to certain ages, it may take some a longer or shorter time to complete them depending on their emotional growth.

Cognitive, affective, and physical development cannot take place without deeply affecting each other. Human development cannot rely completely on one aspect or another. The connections between physical and cognitive growth at early ages have been discussed in terms of Piaget's theories. Affective development is also closely tied to physical development and because of this connection, to cognitive development as well. Here I will consider socialization of the child.

Socialization is the process by which children and adults learn the societal roles and rules around them and internalize these roles and rules in order to fit in and find their own place in society. The role they choose may be directly affected by their physical abilities and in turn the movement choices they make may be judged according to the roles in the society that they take on. The way that children, and all people, become socialized is through their social interaction with others. This begins in infancy with the influence of parental and family models to which the child is exposed. Things as simple as gait and posture are learned from family models, as well as the importance placed on physical fitness, sports, and other forms of exercise. The positive and negative reinforcement provided by parents, siblings, and other family members early on sets the stage for the movement possibilities a child will become exposed to. Later on in childhood, teachers and classmates also influence one's movement and general socialization.

Erikson stressed the importance of achieving ego identity, or in other words, developing a

clear idea of whom you are and of what your place in the world consists. In the book *Human Motor Development*, V. Payne and Larry Isaacs discuss the immense impact movement and physical activity have on self esteem and identity: "Gruber determined that 66 percent of the children in physical education or directed-play situations exceeded the self-concept or self-esteem scores of the children in non-physical activity settings" (Payne 44). They go in to state that "Individuals with higher levels of self-worth are more cheerful and exude higher levels of energy, whereas low self-esteem has a depressing effect on behavior" (Payne 44). So, in a circular pattern we find that activity affects mood, which, in turn, affects motivation by encouraging people to become more physically and socially active. The ability to involve oneself in movement activities with others is limited at birth but grows quickly as the child becomes able to stand and move on his own.

In infancy, babies's movements are reflexive and include grasping and sucking. They also cry, smile and interact socially with those around them. As the babies grow and, over the next two years learn to walk and control their limbs, they become "more actively involved with the environment, further enhancing motor abilities as well as intellectual and emotional behaviors" (Payne 47-48). At this stage interaction with the primary care givers is the most important socializing agent in the child's life.

As the child grows, play, and play with peers, becomes increasingly important. Although the child tends to remain centered on him/herself and absorbed in his/her own actions until the age of three and a half, mimicking the actions of children playing around him/her is normal. Over the next few years active play with other children becomes a large part of a child's life. Play at this age is often of the physical kind, including running and jumping games such as tag or

playing in the jungle gym at a playground. Even at this early age, children begin to take on roles including those significant ones of leader and follower. Often the leader is the more physically capable child (Payne 48-49).

Physical Development

Pre-born

Understanding the stages of physical development in children will help reveal how affective and cognitive development are influenced by movement. The first movement of the fetus occurs about three weeks after conception with the heartbeat (Chamberlain). Between 6-10 weeks the fetus starts to stretch and rotate the head, arms, and legs within the womb. At 10 weeks, hand to head movements begin. The fetus touches its face and mouth. It also opens and closes its mouth and swallows at this time. At 14 weeks, "Movement is spontaneous . . . and typically cycles between activity and rest" (Chamberlain). Movement at this time is reflexive as the baby responds to various stimulation such as sound and touch. The fetus is especially affected by the mother's own voice since the vibrations vocalizing creates within the womb are especially strong. David Chamberlain says, "between 10 and 15 weeks . . . when a mother laughs or coughs, her fetus moves within seconds."

The infant's movements from the fifth month of pregnancy through the fifth month of life outside the womb are purely reflexive. They are involuntary reactions to stimulus and utilize the lower brain centers rather than the higher brain centers. This means that brain activity during this period occurs mostly in such areas as the brain stem (Payne 201).

The fetal heart, the first part of the fetus to move, beats at different rates according to stimulation. For instance, sounds have a large impact on the heart rate. Chamberlain observed

that “a five second [sound] stimulus can cause changes in heart rate and movement which last up to an hour.” Babies react physically to their mother’s movement as well. The fetus’s heart rate changes significantly when the mother engages in intercourse (Chamberlain). The fetus also shies away from physical touch. According to Chamberlain, “Babies have been known to react to the experience of amniocentesis (usually done around 16 weeks) by shrinking away from the needle, or, if the needle nicks them, they may turn and attack it.” Heart rate and breathing motions are also affected by this procedure.

Babies do react to sound. Kobayashi says that when a mother speaks to her unborn baby in an affectionate tone the baby moves and there is “synchronization of the mother’s voice and the neonate’s movement.” Many pregnant women play music for their babies by placing headphones over the stomach. However, when playing music for the fetus, one has to be careful not to over stimulate it. Positive stimulation from music also depends on the type of music played. For instance, rap and hard rock sounds may disturb the baby where classical music or something with repetition in it is good for the baby. Music should not be played for more than one hour a day (Robledo). In the article Music and Your Unborn Child by Jhoanna Robledo it is stated that “animal studies show that constant exposure to chaotic, discordant music negatively alters the brain’s structure.” What is clear is that a calm and happy mother produces a calm and happy baby. So if the mother plays music she enjoys listening to and makes her feel at ease, the fetus is effected positively.

Infant: Age newborn through twelve months

Once the baby is born, its movement patterns can be divided into two sections, involuntary and voluntary movements. For the first five months after birth movement is

reflexive and involuntary. These movements are initiated in the lower brain but are gradually built upon and become voluntary as the baby learns and becomes more curious about the world around it. Many of the reflexive movements of infancy cease after the fifth or sixth month and are replaced by more complex movement that is initiated in the higher brain.

The involuntary actions present at birth are divided into reflexive movement and stereotypies. These actions are the basis for all later movement patterns and the emotional and cognitive learning associated with these later movement patterns. The reflexive movements are important for the survival of the infant. One important reflexive movement, which demonstrates this clearly, is the sucking reflex necessary for feeding. Another reflex infants have is the walking reflex. If a baby is held upright and his/her feet touch the ground, he/she will move his/her legs in a walking action. This is an important reflex for the later action of walking. Walking is crucial for humans, as it is the primary way of locomoting and enables the infant to explore and socialize. The reflexes that are connected with later movement development are called postural reflexes (Payne 203). All healthy infants go through a series of movement developments and the first reflexive movements can be used as a way to diagnose neurological disorders. One of the reflexes used for this purpose is the Moro reflex, which is tested by placing a hand under the babies head and suddenly lowering the babies head a few inches. This should cause the infant to extend his/her arms, fingers, and legs (Payne 208). If the baby does not extend his/her limbs, this may be evidence of a serious neurological disorder and further tests should be done.

There are many infant reflexes. These include the sucking reflex, discussed earlier and the search reflex, which helps the infant find the breast or food source. One well known infant

reflex is the palmer grasp. This reflex normally appears in utero and occurs when the palm of the hand is stimulated. For instance, when a finger is placed on the palm of the hand, the palmer grasp reflex is stimulated, causing the baby to close his/her own fingers around the object in his/her hand. Other reflexes include the startle reflex, the asymmetric tonic neck reflex, the planter grasp reflex, the Babinski reflex, the palmer mandibular reflex, and the palmer mental reflex (Payne 208-212). Postural reflexes the infant possesses include the stepping reflex, the crawling reflex, the swimming reflex, the head and body righting reflex, the parachuting reflex, the labyrinthine reflex, and the pull up reflex.

Stereotypies are a less studied form of intrinsic infant movement. In the book *Human Motor Development*, it is stated that these movements do not generally seem to serve any purpose but “generally represent movement that is one of the most simple, patterned actions for the muscle group involved” (Payne 217). In a study done by Thelen in 1979, infants spent about 40 percent of each hour involved in stereotypies (Payne). These consisted mainly of leg kicking, rubbing the feet together, arm waving while holding an object and rotating, and flexing hands and individual fingers.

Voluntary, also called rudimentary, movement patterns in infancy begin with gaining control of the head and body and developing stability. Having control of the head allows infants to look around and explore their environment more fully, as well as preparing them for sitting and standing upright. The process of becoming upright begins when the baby, lying on his/her stomach, lifts his/her head and chest off the ground. Next the baby uses this ability to roll himself/herself from the supine to prone position. This action is usually mastered at around month eight when the baby begins to creep or scoot himself/herself along. The baby learns to

stand while holding onto a secure object around nine or ten months, and by himself/herself at around twelve months. At this time, the baby has also mastered crawling. Walking is the result of all these movement patterns the baby has mastered in its first year (Payne 220-233).

Locomotion movements are extremely important to the healthy development of the child. Locomoting allows the baby to explore and become exposed to new learning experiences, as well as present him/herself in social situations with other people. In Her book *Amazing Babies: Essential Movement for Your Baby in the First Year*, which provides movement activities for parent and child in order to maximize babies' potential, Beverly Stokes says "Babies who are unable to do their own exploring, investigating, and discovering are at serious disadvantage in their developing body psychology, which affects both their social interactions and their desire to learn" (Stokes, 2). If the infant cannot get to new people and places on his/her own, he/she will not have as many opportunities to learn from new situations or socialize with new people.

Creative movement experiences, and exercise routines such as the ones presented by Beverly Stokes, available to the child during this early stage of life have an extreme and lasting effect. The more that baby moves, the better at it he/she will become. Although creative movement will not speed up the babies developmental process physically, it will stimulate the intellectual growth and help the baby refine and truly master the physical movements he/she is developmentally ready for. Movement at this age affects the child's socialization process as discussed earlier by exposing him/her to many more people and experiences interacting with those people, as well as with the world around the baby.

Parents of children at this stage of development often enroll them in music lessons. It is commonly believed that listening to music such as Mozart as an infant will make a child smarter

and able to master such subjects as math much more easily. It is interesting to note that in a recent study, F. Rene Van de Carr, M.D. and Marc Lehrer, Ph D. “. . . conclude that growth hormone increased specifically in the brain areas they stimulated with music” (“Development of Human Potential”). Gordon Shaw, however, found in his study that the ‘Mozart effect,’ as it is commonly called, only lasts for a few minutes to one day (Hayasaki). Shaw also says that it is the physical involvement in actually making music, not just listening to it, that increases spatial reasoning abilities in children. He also says that this is a long term project and music, and music-making, must be incorporated deeply into the child’s world for it to affect the child’s brain in a positive and lasting way.

The Suzuki method of playing the violin is one such long term music project that is started at birth. Suzuki believed learning music was similar to learning language. If the child is exposed to enough music, he/she will start to be able to learn the language. The child is to listen to music played on the violin, sing along and listen to the parent sing melodies and tunes every day. At the early age of two, the child may begin to actually play the violin. Suzuki emphasized that the child must desire to play the violin and should ask to play, not be told to play. It is a question of attitude for Suzuki (Payne 108-109).

Music and creative movement classes are fun for babies, and because the child is mostly accompanied by one of his/her parents for the class, this partnership allows for bonding between parent and child. Gymboree™ classes are available for children as young as one day old. At this young stage, the class is centered around teaching parents and children play activities that both can be involved in, and do together at home. Massage techniques for babies’ muscles, which are exercised during the class by manipulating them through motions are also taught to parents.

No equipment is used (Payne 104). Gymboree™ classes are available for kids aged newborn through about five years. These classes offer a fun way for parents to start kids off in physical training and also for parents to develop a bond with their child and start the socialization process.

Swimming lessons are another popular option for very young children. These lessons are great for the parents because infants possess what is called the swimming reflex in which they make a swimming action with their arms if they are held belly down over the water. This reflex can develop immediately after birth and usually lasts up to the fifth month (Payne 213).

However, swimming classes for children up to about two years will not have much of an effect on swimming ability in the child except to make him/her more comfortable actually being in the water, which helps to prepare the baby for future swim lessons. Improvement begins to be possible in infant swimming ability at around age two.

These programs, although aimed at teaching the infant different skills, music in the Suzuki plan, creative movement in Gymboree™ classes, and swimming in aquatic classes all contain one similar element. In the process, parent and child interaction is necessary to participate in the activities. The bond between parent and child developed in these classes creates a safe and secure environment for the baby, which, by itself, may encourage growth and development in the baby.

Toddler: Age twelve months through two years

The fetus and newborn infant have movement patterns that are set and reflexive. As they get a little older the infant begins to move voluntarily and soon the fundamentals of the baby's future movement patterns are set. As an infant moves into the toddler age, he/she continues to build on these patterns and develop more complicated movement abilities. During the toddler

stage, the fine motor skills develop more fully and parents often encourage well-rounded development by enrolling their child in more and more activities and classes. As toddlers move into the next stage of development, the preschool stage, they also refine their gross motor abilities.

Preschool: Age two through five years

Between the ages of two and five, the essential activity of walking, which an infant generally masters by one and half years, develops and is eventually refined into running. When infants first learn to walk, the legs are spread wide apart to aid in balance. The wide base lessens as balance and core stability improves. As children's ability to balance becomes better, they can also begin to lower their arms, which are initially held high and stretched to protect them if they fall. The coordination of stepping heel first, bending the knee at the appropriate time, and swinging the arms in opposition for balance also develops at this time. When children feel more comfortable walking, they can turn their concentration to the more exciting experience of exploring the world around them. The use of the hands and arms in this exploration also improves as the child refines their movement abilities (Payne 257).

The running action begins to develop at this time and continues to be improved upon until about age four, when most children have mastered the activity (Payne 262). A crucial part of the ability to run is the motion of stepping heel first and rolling along the foot instead of putting the entire sole of the foot down in one movement. This action, and coordinating the bending of the knee, also allows the child to swing the leg directly underneath the body instead of swinging it around to the side. The stride at this age is longer than in earlier years and the preschooler uses the weight of the upper body to help propel the body forward.

Hopping and galloping movements are used during this stage. A hop is a jump in which the take off and landing are both done with the same foot. Galloping is a pattern of movement that emerges with the uneven, rhythmic conjunction of both phases of running and jumping combined. The child's upper body is generally very active in this movement, leaning forward while running and twisting to the side while the child jumps.

There are many activities and programs available to the preschooler which are meant to help them grow and develop physically, cognitively, and emotionally. Creative movement classes are a popular option at this age. Here children have the opportunity to keep refining their movement and learn to feel comfortable using their bodies to express themselves. They also have the opportunity to socialize with other children their age in creative movement classes. These classes provide a safe and secure atmosphere in which children are allowed, and encouraged, to explore the world around them, as well as the movement possibilities within themselves. The activities done in a creative movement class for preschoolers also benefit the children by helping them build greater self-esteem and autonomy, enhancing linguistic and aural skills, helping to begin their understanding of various academic subjects, and most important of all, creative movement classes help awaken the individuals own creativity and desire to learn (Carnes).

Creative movement during this stage exposes the child to the world of dance. Preschoolers can also be enrolled in ballet and tap classes where they begin to learn very basic steps. This experience can lead the child to future movement classes and a joy in movement, which encourages further coordination and development of neural pathways and connections in the brain. Exposure to music at this stage is also very important to the desire to have music in

one's life. The Suzuki method of learning music has the child start playing an instrument between the ages of two and five.

Psychomotor Development

Ages three through six

Between the ages of three and six, the child masters many basic movement patterns and refines fine motor coordination. Running, jumping, and skipping are easy, everyday activities for young children at this age. Children can also now control the fine muscles in their hands and create wonderful artwork with pencils, paint, crayons, and markers. They can also build three-dimensional models and sculptures. School starts for most children during this time and exposes them to a whole new world in which they are independent from their parents and free to build relationships with others their own age, thus establishing their own independent identity.

At this age, children have a good grasp of basic movement skills. Up to this point, walking, exploring, and touching have all been primary tools for exploring and experiencing the world around them, and as they begin school and study new subjects, continuing to use their bodies to understand ideas and their physical world is natural. Colla Mac Donald writes that "Creative dance helps children explore their views on life issues, on the human condition, and on their own condition" (Mac Donald 435). In an article on creative dance, Rachel Carnes writes, "Creative movement offers a range of experiences that facilitate natural, easy play and proper alignment, neurological coordination and a fundamental exploration of baseline concepts that are the building blocks for future learning" (Carnes). Including dance and movement in the child's curriculum helps improve his/her learning ability and gives him/her a deeper grasp on the information presented. Mac Donald's research study, which added a creative movement element

to the classroom, showed that “Children enjoy and benefit from creative-dance activities and are therefore enthusiastic about learning through this art form,” and that the “children responded to creative dance with an intensity, concentration, ‘ownership,’ and enthusiasm [teachers] did not usually see in children’s educational activities” (Mac Donald 438).

Piaget’s work states that children of this age need to physically experience and touch a thing to fully understand it. What better way to physically explore an object, than to use one’s own body and creative movement abilities. Not only does creative movement help children to understand, but it also encourages them to make connections between their own inner life, the source of their movement, and the outer world of ideas. It encourages creativity, individual interpretation, and an expression of creativity. This process of learning allows students to feel comfortable coming up with and explaining their thoughts and ideas on various subjects to others.

More and more classrooms are integrating creative movement into the curriculum. One such school is the Enki School. This school is located in New Hampshire, but uses a curriculum which many home schooling families tap into and incorporate into their schedule. This school strives to provide an holistic approach to education. The mission of Enki is to teach the whole child and use movement everyday in the classroom. The school website asks the visitor to “watch language become movement” (Enki Education). Everyday they have a time for movement, songs, and stories. The teacher reads to them or recites a poem and the children move around the room interpreting the words into movement. The activities done at this time are “chosen to strengthen their neurological development and lay the physical groundwork for the academic skills they will learn in the grades” (Enki Education). This school uses this holistic

approach for all subjects, not just for language arts. The lessons learned in the morning are reviewed in the afternoon by translating them into song, dance and creativity.

Anne Green Gilbert, who established the Creative Dance Center in Seattle, also uses movement ideas in the classroom. In her book *Teaching the Three Rs Through Movement Experience*, she gives many examples of exercises that can be used in the classroom to teach every subject from math to literature, from social studies to art.

In 1994, Dave Levin and Mike Feinberg began a program of public education, described at the KIPP website and called the Knowledge is Power Program. This is a program designed to give disadvantaged youth an opportunity for a complete education and a chance at attending college. Kids in the program have a much longer school day than the average public school child, and get at least two hours of homework every night (KIPP). What interested me about this program, however, was that the teachers use energetic music and songs to facilitate learning in the classroom. The call and answer type of songs get the kids interested, smiling, and moving to the beat in their chairs. Research shows that this program is successful. Before entering KIPP, only half of the students passed their fourth grade exams. After just one year in the program, ninety percent of students passed the Texas fifth grade exams in math and English (KIPP). There are now over thirty KIPP schools in the country and the use of music and movement in education is becoming more and more popular (KIPP).

Gordon Shaw did some very interesting research on the role of music in education. His research confirmed that a long-term study of the piano or keyboard boosts math skills. Children must be actively involved in making music, however, and cannot just passively listen. Shaw stresses that passivity does not stimulate the child enough for the brain to improve in the

academic subject of math. When he developed his Eurhythmics in the early part of the twentieth century, Emile Jacques-Dalcroze also stressed that actively engaging in the process of music making was essential. This is a form of “education by and for music ...which... involves relating body movements to musical rhythms, and aptitude for imagination and reflection” (Institut Jacques-Dalcroze Geneve). Dalcroze invented this system as a way to better understand music by expressing it physically, “The use of Eurhythmics is instrumental in enhancing and diversifying body vocabulary, thereby encouraging the same qualities in musical thought” (Institut Jacques-Dalcroze). This system is a clear example of the interconnection between music, movement, and intellectual ability.

Program Development and Assessment

In order to develop a program such as Gilbert’s and Dalcroze’s that will be beneficial to the growing child, one has to have clear objectives and goals. To know what to include in their program, teachers need to know at what level the students coming into their classroom are. Teachers can use various forms of assessment to figure out what level the students are at when entering the class, as well as to mark the progress children have made at the end of the class.

Three popular assessment techniques are norm-referenced, criterion-referenced and product-oriented assessment. Norm-referenced assessment is a quantitative approach and it compares the child’s ability to others of the same age. This is an easy test to administer and does not need a lot of training to administer, but it is very general and does not examine the reasons behind a child who has not reached the average development. Product-oriented assessment is similar to norm-referenced because they both measure quantity. Product-oriented assessment measures what, or how much of, something one can do, but does not examine why or how it is

done. Criterion-referenced assessment is more complicated than the previous two types and takes a large amount of training to be able to administer correctly. This type of assessment measures the quality of performance. It is a study of what can be accomplished and how it changes over time.

Future Research and Possibilities

The information we have on the effects of creative movement and music on the intellectual and emotional growth on infants and children is useful to educators because it shows a clear connection to a child's ability and desire to learn. Incorporating creative movement into a curriculum encourages students to develop a deeper understanding of the subject matter. Being taught creative movement also encourages students to make connections between their own experience in the world and the academic lessons they are receiving from their teachers. Beyond these effects, creative movement makes learning fun for the student and if learning becomes an enjoyable activity the desire to learn will be stronger. The more like play studying can be the more a student will seek out information on their own, ask questions, and approach life with a curiosity that will allow the student to achieve and master skills.

This information is profoundly important to parents for the same reasons it is profoundly useful to teachers. Every parent wants their child to succeed academically and go on to a fulfilling career. Parents are also concerned with the emotional well-being of their children. Understanding that physical development is so closely linked to intellectual ability and emotional well-being is important for the parent to understand. As we have learned, physical ability is closely linked to self-esteem and self-identity in the young child. The first few years of life set the stage for the entire future of a child's existence. Self-esteem and attitude are very important

to the development of a happy and well-adjusted person and these elements are greatly effected by early physical development.

Understanding how movement affects development in healthy children can give us crucial information in furthering development and implementing programs in fields such as movement therapy. For children who are physically, emotionally, or cognitively disabled, movement therapy gives them a chance to understand and maximize their own movement capabilities. For many disabled children for whom movement is very difficult, going to creative movement therapy sessions helps them to reach out and begin to communicate with the people around them as well as interact with and explore the environment they inhabit. Suzi Tortora, a leading movement therapist and author of *The Dancing Dialogue*, writes about the program she uses with her clients “This program is based on the premise that having an awareness of nonverbal expression supports communication by providing an alternative avenue of contact that is especially useful in reaching infants and children with diverse or delayed communicative, developmental, and learning styles” (Tortora 21). She speaks to her clients through movement and they learn to speak back to her in the same way, which gets them started on their way to more average forms of communication.

The research and documentation available on movement therapy and movement and development exists, yet the information is scarce. It is clear how much the understanding of movement and its role in the development of the child can affect the way in which we teach our children in school, how we play with them, and how we care for the whole child. There is a wealth of information about the stages a child goes through in physical development. One can clearly outline these stages and track a child along them to measure physical development. If the

child has not reached specific stages at certain times, we know that this disconnect can indicate certain neurological or developmental disorders, but the question remains, can integrated movement routines in a healthy child's life create a happier more well-adjusted, brighter, and more curious child?

The emotional and cognitive effect that movement has on an infant or child is not well studied. We do not have much research on the effects of the mother's movement on the fetus during pregnancy. But it is clear that a healthy and happy mother produces a healthy and happy environment for the fetus. There are many options available for the pregnant woman to exercise and stretch. Yoga classes specially formatted for pregnant women are very popular. These classes give the mother a chance to stretch, develop muscle, and relax. The classes contain many breathing exercises meant to increase blood flow and oxygen levels to the fetus. Classes such as yoga, are often good for the fetus simply because they give the mother a sense of well being and relaxation. Yoga, or other body maintenance classes can also boost the expectant mother's levels of self-esteem because she feels good about strengthening her body and staying active during her pregnancy. These positive feelings and balanced lifestyle produce an optimal environment for healthy development of the fetus. Classes on preparing for birth also often use physical routines to prepare the mother for labor. These classes, like the yoga classes, help the mother to feel prepared and can alleviate some of the stress and fear of giving birth. These movement opportunities may indirectly influence the infants emotional, cognitive, and physical development by creating a more comfortable environment, but what is the impact these movement and musical experiences have directly on these areas of development?

In order to better understand the connection between movement and development of the

whole child, the educated dance community needs conduct more research in creative movement and development from the beginning of the life cycle. If we study the movement patterns of various mothers while pregnant and put some on different movement routines to research the effect of the mother's movement on the fetus, we can better understand the impact of movement on development. After birth, tracking the emotional and cognitive development of children in creative movement and music classes can give us vital information about how to incorporate movement into the everyday life of children to better their experience of the world. In order for these movement experiences to be effective, they must start early and continue on a steady schedule that integrates movement into the normal everyday experience of the child. Using the research outcomes, we can discover how movement, throughout a lifetime, even before birth, affects the affective, cognitive, and physical development of an individual.

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What is Dance “Teaching the Three Rs Through Movement Experience”

Dance is an art form. Dance is a way of expressing ideas and emotions through movement. Dance is also a way to teach the fundamentals of education. By incorporating movement into classrooms, young students are able to understand and internalize information in a much more direct way than they do in an ordinary lecture style class.

When students are stuck sitting in a chair listening to lectures all day they can become distant from the subject they are trying to study. The words of the teacher's lesson simply go in one ear and out the other. Often there is no activity on the part of the student at all. They are simply expected to absorb the information presented to them. Students become detached from, and uninterested in the information because they have no active part in the lesson. When a student is able to get up out of their desk and use their bodies to interpret the information given, they become an active part of the lesson. It is easier to digest the information given when the student is forced to use their body and mind together to sort through the lesson. It also helps the student retain the information to put it into their muscle memory.

Many students begin to fidget after the long hours spent in the classroom. By incorporating movement into the lesson, the teacher has broken the monotony for the students of sitting and listening to their lesson. The teacher is also able to help the students release some of the pent up energy in a constructive way.

Students who use movement in their learning also lose much of their self consciousness about their bodies. They feel more comfortable with movement and understand better the non verbal communication happening around them. They become more aware of their own bodies and ways of communicating non-verbally, which leads to becoming more aware of what others are doing around them and this ultimately helps them develop into people who are more sensitive to the feelings of others.

By becoming more involved in their education, the student's own sense of wonder is expanded. The deeper understanding they gain from actually experiencing physically the concepts presented to them by their teachers gives them the confidence needed to pursue their own questions and interests in the subjects covered. Connecting academics with other forms of learning such as dance, helps the student grow intellectually and develop a healthy curiosity of the world around them. These students go on to make connections of their own between other sources of information and stimulus that surround them.

In my theology class, entitled Foundation in Christian Spirituality we studied a form of prayer which incorporated movement as a way of connecting more closely with the scripture,

much in the same way that movement can be used in the academic setting to get students more connected with classroom subjects. In theology class we studied Holistic Prayer. This form of prayer not only uses the words and images in scripture but also movement and breathing exercises to fully appreciate and experience prayer. Holistic Prayer uses the body as a way to help understand and express feelings through prayer. This is similar to Gilbert's use of movement except that instead of trying to understand academics better, one is trying to understand one's God and religion better.

In this context, dance is movement that expands the ability of a student to absorb and retain information presented to them in school. In Principles of teaching we discussed using movement in the academic setting, and studied how much impact movement can have on the intellectual ability and growth of the students. It gives the students a new and exciting way to learn, that can fit in the regular lesson plan for each academic subject in each class. The movements used in Anne Green Gilbert's book "Teaching the Three Rs" are designed to do just that.

These movement experiences are not meant to replace the traditional methods of teaching the three Rs. Instead, they should be used along with these methods to increase motivation and learning. Neither are they intended as a panacea for the variety of ills plaguing many of our schools. However, they will help make the teaching and learning of basic academic skills more enjoyable and meaning ful for both teachers and students (Gilbert, 3).

Another important aspect of integrating movement into the classroom is that it lets students express their emotions. Many of the exercises have to do with emotions and by becoming personally involved with the exercises, students let their own feelings show through their movement. When one learns how to express one self through movement, it becomes easier for that person to develop a deeper understanding of other people's movements and what emotions they may be trying to express. This helps the student to develop into a more understanding and caring person who can be sensitive to others' emotional needs. In our schools, we unfortunately do not often incorporate the emotional side of ourselves into our work. Anne Green Gilbert says,

The classroom teacher concentrates on intellectual growth, the physical educator on physical growth, and few pay attention to emotional growth. A teacher presenting movement experiences to students concentrates on all three areas and helps create a well-balanced total individual (Gilbert, 6)

In the same area of developing a well balanced total individual, movement in education, says Gilbert, helps promote respect for others and self-image, self-awareness and self direction. Because in many of the exercises in her book, the children need to work together to come up

with answers, they learn to work together. When cooperation is needed in order to complete exercises, children learn to work with others, share their ideas and respect those of others. Action and movement in the classroom help children gain self-confidence because there is “no such thing as failure [when working in movement] because each child proceeds at his or her own rate” (Gilbert, 7).

Investigating movement is a personal project and no choice the mover makes can be called right or wrong. Each child’s individual solutions are acceptable in the classroom. The boost in self-confidence that success through movement can bring, says Gilbert is often translated into other subjects and more traditional modes of learning. This means that the confidence of the student is boosted enough to feel secure in their other academic endeavors.

When I took Introduction to Psychology, we learned about Piaget and his theory of developmental stages. Gilbert also discusses the psychological development of elementary school aged children suggested by Piaget and how their intellectual abilities are aided by incorporating movement into their studies.

Piaget states that the stage of ‘concrete operations’ is usually reached between the ages of seven and eleven. He recommends that the teacher provides a very *active* curriculum particularly early in this stage. Children at these ages need to work with and handle many concrete objects before they can readily understand abstract verbalization. Piaget also maintains that the key to learning is not to verbalize too much during the stage of ‘concrete operations.’ The child requires a great deal of physical activity (Gilbert, 7).

Anne Green Gilbert uses three different types of questions in her movement exercises. These different questions are designed to help the student develop a closer connection with the subject matter of the class. Some involve working with other students. The first type of question is one which has just one known acceptable solution. The second type of question has a few acceptable answers and the third type of question has an infinite amount of solutions.

An example of a question with one acceptable answer is her question “Can you turn your whole body into a letter of the alphabet we have been working on today? What about a C?” (Gilbert, 25). Here the students have a project which they can solve and has one concrete answer. Although each student may use their body in a different way to create the letter c that is the only answer.

A question in her book which has more than one solution is,

Lets divide into groups. Each group will think of a consonant (*or you may assign different consonants*). Each member of the group make a different object that begins with your group’s consonant. You may work together if you wish. (*If you are in a large area ask the object to move through space*). When you are ready, we will try to guess your group’s consonant by guessing the objects we see. (*This*

problem may be done with ending consonants also) (Gilbert, 41).

This question leaves it up to the children to come up with objects that begin with their group's consonant. But there is still no room for error in the movement. Whatever object they choose, as long as it begins with the right letter, it is acceptable as an answer.

A question with an infinite number of solutions is one such as this,

Write a story (or read a story) and leave off the ending. Choose a group to think of an ending for your story, and ask them to describe the ending through movement. It is also fun to have three to five groups work on an ending simultaneously. Then you will have many different endings for the same story (Gilbert, 73).

This question lets the students use their imaginations to create whatever type of ending they desire. There is no right or wrong answer to this question, only what it is that the students decide to end the story with. This question is great because the students cannot fail in this task, only succeed. Working on questions like this builds up a student's sense of self-worth because no matter what answer they give, they are always correct. Having a positive sense of self, is an internal motivator which encourages the children to push forward and allows them to have confidence in their own abilities. With this confidence a child is more likely to involve herself in active risk-taking and participation inside and outside the classroom. Also because they are divided into groups, the students must work on solving the problem together. They must share ideas and movement vocabulary to come up with the end of the story and how they will portray it through movement. This also helps the students with their interpersonal communication skills as they work together on a solution to the question.

During freshman year, in the Fundamentals of Dance Composition class we took, we used movement to tell a story and also found sculptures which we were to use to motivate choreography. This is just the type of exercise that Anne Green Gilbert uses in her book. By telling a story through movement, I felt that I had to know and understand the story in a deeper way in order to express it in a way I thought was appropriate.

The previous examples of questions Gilbert uses in her classroom are all in Gilbert's Language Arts Problems chapter in her book. This chapter has sections on the alphabet, reading readiness, spelling, synonyms, antonyms, homonyms, punctuation, stories, poems and emotions among others. All of the exercises utilize the students imagination and movement vocabulary in their creative work.

Including movement in the classroom is not just restricted to language arts however. It can be included in every aspect of the school day. Gilbert has sections on other academic subjects in her book as well. She includes sections on mathematics, science, social studies and art. Each of these sections has subdivisions. In the math section, she includes math readiness, numbers, counting sets, computation and geometric shapes. In the science section she includes

the body, the five senses, seasons, weather, plants, animals, machines, planets, moon, stars, gravity and matter. In the social studies section she includes occupations, transportation, customs and cultures, natural resources, government and the states of the union. In the arts section she includes color, materials and textures and symmetry and asymmetry. In all of these sections, the questions let the students use movement to come up with solutions. Sophomore year, during Laban Movement Analysis class, we concentrated on the principles of space, time, force and flow and spent the semester investigating these concepts using movement. Anne Green Gilbert's questions allow students to incorporate these principles in all of their exercises while developing new movement vocabulary.

Some examples of the questions in these sections are,

Can you make a circle with your arms? Now put something in your circle, like your head or foot or knee. Take a body part out of your circle, and you have nothing in the circle. There is not anything left in it. Make a square with your legs. Put one or more body parts into your square. Now, show me an empty square; a square with no body parts in it. (*Continue with other shapes*) (Gilbert, 87).

This question is in the math readiness section in the chapter on mathematical problems. It invites students to explore geometric shapes and negatives and positives with their bodies.

In the seasons section of the science chapter, Gilbert includes this exercise,

How do plants change with the seasons? What do plants do in the spring? Think of a particular flower or vegetable or tree. Show me what happens to your plant in the spring. Let's look and guess the names of the plants we see growing (Gilbert, 165).

The last example of Gilbert's exercises I will use is one in the social studies chapter in the section entitled groups in the community.

People in groups work together to help one another. Can you describe through movement one thing parents do to help their children? One thing sisters and brothers do to help each other? One thing children do to help their parents? Let's look at the solutions and discuss the ways in which families help each other (Gilbert, 220).

This question gets students thinking about the importance of all the other people in their life and what they do for them each day. It also allows students to explore how they can be there for others.

Gilbert's book is full of exercises which stimulate the students to explore and express

their ideas on the subjects they study in school. They help the students develop a stronger self-concept and feel more comfortable in movement, as well as deepening their understanding of the schoolwork. The use of movement in the classroom also makes learning fun for the students.

In my experience, using movement in the classroom also helps build community. It makes students more comfortable when they are to stand up and move around the classroom. At first everyone feels a little silly, but it helps break the ice in a classroom where participation is necessary.

By incorporating movement into the classroom, teachers can help their students have a better and deeper understanding of their academic work. It also helps students develop into emotionally stable, respectful and self-confident people. Dance is the movement that enables students to achieve this.

Summary of Studies

Orientation to Dance

- This class offered an introduction to the dance department at LMU.
- This class offered an introduction to the resources available at LMU.
- This class gave us a time to start to get to know the other students in our class and build community.
- This class offered an introduction to the career options and opportunities available to us in Los Angeles.

Fundamentals of Dance Composition I and II

- In this class we learned how to use improvisational dance as a motivation for choreography.
- We tried to dance what we felt rather than only what we thought looked good.
- In this class we got an introduction to the basic concepts of choreography and dance such as time, space and energy.
- Through choreography we began to develop our own aesthetic and personal dance vocabulary.
- We did group and solo projects to help develop our aesthetic.
- We watched others perform their choreography and gave them critiques on what we noticed.
- We learned to watch others work without judging it or them.
- We revised our work after hearing constructive criticism from our peers.
- Throughout the process of choreographing these project, we learned to collaborate with others to

produce choreography.

- I learned to feel more comfortable letting my peers view my choreographic work.
- We took inspiration for our movement ideas from art such as in our sculpture study.
- We learned to pay attention to and utilize the negative space around us.
- We used dance to express our inner emotions.
- We used our voices while dancing. Our words were the motivation for our movement.
- We traced our life stories on a piece of paper and used the pattern it created to inspire movement in our bodies while we told our stories.
- We wrote reflections on our experiences choreographing in class and analyzed how and why we made the choices we did.

Modern Dance

- We focused on building strength and flexibility.
- We focused on developing coordination and balance.
- We worked on picking up choreography quickly and with little demonstration.
- We worked on maintaining alignment.
- In the combinations, we worked a lot on moving in and out of the floor smoothly.
- In this class we focused on being comfortable dancing on our hands and shifting between upside down and right side up movements.
- We used the body to explore shape.
- We used the body to explore effort.
- We used the body to explore space.

- We worked on suspend and release patterns in movement.
- We critiqued other students' work.
- We worked on using dance as a way to express our feelings and emotions rather than just exercise.
- We worked on understanding the rhythm and phrasing of combinations.
- We were aware of our entire body while moving.
- We worked on spatial awareness.
- We did some exercises paying careful attention to others in the group by breathing together while at other times we focused on ourselves as individuals.
- We worked on utilizing breath in our dance.

Jazz Dance

- We worked on basic skills such as building strength and flexibility.
- We worked on our core strength.
- We concentrated on musicality on our movements.
- We focused on understanding the mood of the music and expressing that mood through our movement.
- We focused on picking up the choreography quickly.
- We were to stay true to the choreographer's personal style.
- There was a lot of focus on performance quality and also what the face was to do to convey emotion.
- We were to pay attention to the use of space and effort.

- We concentrated on incorporating floor work into the choreography.
- We participated in mock auditions to prepare for the professional world of dance.
- Our combinations often included sections of improvisation in which we were to stay with the mood and style of the choreography.

To Dance is Human

- We studied dance from difference cultures.
- We discussed when dance is used as ritual.
- We studied the history of certain dance forms.
- We studied story telling, including a guest storyteller and telling our own stories.
- We worked on writing about dance and movement.
- We began to appreciate what we can learn from others' life stories and dance.
- We discussed what it means to each of us to be a human being.
- We explored what dance is to ourselves and to the people of other cultures.
- We explored our own histories and the history of our families and shared them with the class.
- We explored the value of community and of letting other people see who you really are.
- We talked about how the stories of different people affect dance and how dance has affected peoples stories.
- We explored how history has affected our current dance styles and what cultural movements were involved.

Ballet

- We Worked to improve strength and flexibility.
- We worked to improve our rotation.
- We focused on articulation of the feet.
- We focused on the proper alignment of the body.
- We focused on learning to execute the steps properly.
- We worked on picking up difficult sequences of choreography quickly.
- We worked on applying corrections given to ourselves and others in class.
- We used the knowledge of proper alignment we gained in this class in our other dance classes.
- We worked on adding that 'extra something' (performance quality) to make the movement become dance.
- We focused on transitional movements.
- We studied the names of steps and positions.
- We worked on adding our own style and expression to our ballet dancing.
- We focused on accomplishing weight change with a sense of ease.
- We worked on coordination.
- We worked on our musicality.

Styles and Forms

- We studied the works of contemporary choreographers.
- We studied Laban's work.
- We focused on the connections between music and choreographic work.

- We began to develop our own aesthetic.
- We studied and applied various choreographic devices.
- We worked on solos to develop our aesthetic.
- We worked on duets and integrated both aesthetics into the choreography.
- We analyzed our work and choices in weekly journals and a term paper.
- We studied different efforts in dance motivated by music changes.
- We used improvisation to start choreographing.
- We focused on performance quality.
- We did revision of our choreography after receiving feedback on it.
- We gave constructive criticism to others in class.
- We talked about and experimented with motif.

Dance History

- We studied the history of ballet from court ballet to the Balanchine ballerina.
- We studied the influential choreographers and performers in ballet.
- We studied the influential composers in ballet.
- We studied contact improvisation's origin and evolution.
- We studied the community and social impact of contact improvisation.
- We studied the beginnings of modern dance.
- We studied influential choreographers in modern dance.
- We discussed the Africanist presence.
- We compared and contrasted modern dance and ballet.

- We discussed how to write about dance and wrote a performance critique.
- We analyzed a dance scene in a movie of our choice and wrote a paper on how the gender roles from the different cultures were shown through dance.
- We studied the court ballet.
- We studied ballet d'action.
- We studied ballet russes.
- We discussed the affects of social movements and war on the dance community.
- We discussed the affects of social movements and war on the choreographic content.
- We discussed the role of men in ballet and how it compared with their roles in modern and other forms of dance.
- We discussed the affect of choreographic content on social movements.

Kinesiology

- We studied the physiology of the body starting on a cellular level.
- We studied the function of oxygen in movement and general health.
- We memorized the bones of the body.
- We studied the relationship of breath to dynamic posture.
- We studied placement, organization and centering of the body.
- We studied the architecture of the foot and ankle.
- We studied the architecture of the knee joint.
- We studied the architecture of the hip and pelvis.
- We studied how the hip relates to the knee and how the knee relates to the ankle.

- We learned strengthening exercises for the hip and pelvis.

We studied common injuries to the hip and pelvis, knee and ankle.

- We memorized the origin and insertion of the muscles of the ankle, foot, knee, pelvis, hip, back and shoulder girdle.

- We studied the structure of the spine and vertebrae.

- We studied various injuries commonly sustained to the spine and how to avoid and heal them.

- We learned what makes up a muscle and how they contract and release.

- We memorized the landmarks of the shoulder girdle.

Laban

- We learned and practiced Laban notation.

- We studied Laban's biography.

- We studied the development of movement starting with breath.

- We studied the various effort qualities in movement.

- We wrote out combinations in Laban notation.

- We performed combinations we translated from Laban notation.

- We studied body element.

- We studied space element.

- We practiced thinking critically about dance.

- We practiced articulating these ideas about movement.

- We studied motif.

Principles of Teaching

- We covered development of the brain in children.
- We covered the development of physical skills in children.
- We covered Laban notation.
- We learned the brain dance.
- We covered the basic format for teaching elementary school children.
- We covered the basic format for teaching high school, college and professional dance students.
- We covered creative movement ideas.
- We wrote our teaching resumes.
- We wrote out a cover letter to a dance studio.
- We designed two classes to demonstrate a teaching skill.
- We studied the connection between movement and intellectual growth in children.
- We studied the connection between movement and emotional growth in children.

Dance of India

- We studied the history of Indian dance.
- We investigated the relationship between religion and dance in India.
- We learned various prayers and the dances that correspond to them.
- We learned the basic steps that make up all Indian dances.
- We learned various hand gestures used to tell stories in dances of India.
- We learned the way to count out dances in India.
- We viewed and reviewed an Indian dance performance.

Dance of Hawaii

- We learned the basic dance moves that are incorporated into every dance of Hawaii.
- We studied the language of Hawaii.
- We learned the hand gestures that go along with the words we learned and incorporated them into our dancing.
- We studied the connection between dance and religion in Hawaii.
- We learned various ritual dances of Hawaii.
- We studied the myths of Hawaii.
- We used what we had learned over the semester to create our own Hawaiian dances and performed them as solos in front of the class.
- We established the differences between the ancient and modern forms of Hawaiian dance.
- We learned dances of both the ancient and modern forms of Hawaiian dance.

Music for Dancers/Drumming

- We learned various songs on various drums.
- We learned the words corresponding to the songs.
- We learned the history behind each song we learned and what its function was(a rite of passage, to call the gods etc.)
- We learned techniques for playing four different kinds of drums as well as other percussion instruments.
- We learned to write out songs and rhythm patterns we heard.
- We learned how to count out a rhythm for an accompanist if we were to teach.

-We covered the scales.

My Current Aesthetic Statement

In the development of my personal aesthetic over the past four years, I have had the chance not only to begin defining it, but also to compare it to those of other students in my classes as well as to the aesthetics of the various teachers I have had the opportunity to study with. I have begun to analyze my own personal aesthetic in regard to choreography and outline its unique characteristics. I have also seen and experienced many different styles of dance and have observed that I prefer choreographing and actually dancing to watching others dance.

When I am a member of the audience I am drawn to any movement that the dancer has fully committed to. Movement that involves the entire body and mind, whether the body is moving or still is what attracts my attention. The style of dance is not really a factor, just the intelligence and awareness of the movement. All of this is what attracts me because the only times that I actually enjoy watching other people perform dance, aside from when I am teaching, is when it motivates me to dance, and nothing is more motivational than to see a dancer fully absorbed in the movement with nothing else on their mind.

I much prefer dancing to watching dance, however, and choreographing movement for classes and performance is one of my favorite aspects of dance. The dance styles that I enjoy participating in the most are jazz, ballet and modern. In all styles of dance, expressive and fluid movement feels most comfortable in my body. This is why lyrical jazz classes are among my favorites. Dance that really tries to express human emotion inspires me and motivates me to push

the physical limits of my body. Jazz is often focused around music and as a dancer trying to express emotion, having the music as a backdrop for movement allows me to more fully immerse myself in the story the dance is telling.

When it comes to choreography, I get my motivation for movement from music. If I feel a connection to the music then I 'see' it as movement before I begin to move. When creating movement phrases, I really listened to the music and try to move to the various instruments and words, as well as to the emotion behind them. Choreographing without music is difficult for me because without music, I often feel I have no base to start from. I have to create the movement and the foundation of emotion from which it springs.

I use the concepts of awareness, attention, intention and action in the process of creating both shorter phrases as well as pieces designed for performance. In all my choreography, I use a lot of improvisation before I come up with the actual movements used in the pieces. This is where I use the awareness concept. I dance and experiment and keep a look out for anything which I like and which fits with the dance I am working on at the time. Then I pay close attention to each step and work it out just right. The movement then becomes intentional and finally a part of the vocabulary for that piece.

This process is easier when using music in a study because I have cues from the music to base my movement on. When choreographing without music, I can change and modify every aspect of a piece. This means that both the 'music' (whatever vocal sound or percussion I decide to use) and the movement are based off each other and I have to keep changing both until they fit the way I want them to.

Choreographing a piece for a group of dancers necessitates concentrating more on

compositional issues. When working with more than one dancer one really has to focus on and make sure that partnering and other interactions between the dancers do not get distracting and take away from the quality of the composition. At the same time, working with a group of dancers allows the choreographer to play with facings and partnering work, which can be quite fun to do and very entertaining for the audience to watch.

The use of motif in group pieces is great to experiment with. Choreographic devices such as diminution, mirroring, repetition and embellishment can provide a lot of options regarding motif, and I try to include them in all my choreography. Using these devices in shorter phrases for class work is also useful in allowing students to use the same basic movements while learning different ways of utilizing their bodies. The form of the music behind the choreography can be a helpful aid in discovering when and where such devices should be included in a dance.

I do not like going into choreography thinking that I have to make sure I use certain ideas like the choreographic devices. I like to let the movement come to me naturally without that thought, otherwise the movement seems fake to me. When the choreography is done, then I go back to see where I can change or add these devices. I think if you go into the process of choreographing thinking about all these rules then it is very difficult to produce a creative piece. If these devices can be used as aids to find new ways of moving that is great, but to use them as a criteria for creating dance just distracts me and gets in the way of simply moving and creating.

Effort qualities used in a dance give it texture. Some effort qualities which I often use in my choreography are flick, float, dab, slash, wring, press and punch. These different kinds of energy make a dance more interesting because everything has something else to contrast against. I also like to use the different movement qualities to try to express the emotional quality that any

particular dance is trying to portray. Again this is not something I plan out in advance. I know it will happen but I do not decide which qualities I will use before hand. I think about the emotion I am attempting to express while choreographing and the movements which develop fit into the various categories of effort qualities. I like the idea of trying to present some piece of what it is to be human in my choreography and I think that using these effort qualities opens up this exploration of human emotion in dance.

I think that my personal aesthetic uses movements which feel right in my body. I like watching dancers perform pieces, but I prefer to be the one dancing. Even more than dancing someone else's choreography and trying to make it my own by incorporating it into the personal emotional context of my life, I enjoy creating my own pieces based in emotion and human feeling. I like to use larger flowing movements rather than tight small disjointed movements in my choreography. Level change is fun but I would rather add large jumps than floor work. Expressing something about human emotions is of the utmost importance to me, as well as using music, which gives me some emotional stimulus to work from.

Tamara's Aesthetic

Tamara's aesthetic when dancing is the styles she is most comfortable applying to her own body. Her favorite style of dance is lyrical jazz. She likes this style so much because it often is not based so much on technique, but on expression of the body through dance. Denise Leitner's style is an example of Tamara's favorite style, and she considers this type of dance to be her comfort zone. She also feels that she does her best dancing when she is doing this style. Tamara also likes contemporary modern and jazz like the styles in Maria and Damon's classes because it is closest to what she did in high school. High impact dance such as the style Holly uses in her class are not enjoyable for Tamara. Tamara loves dancing to songs that she is familiar with because if she really likes the song she feels a connection to it and this helps her dance even better. Performing dance is Tamara's favorite aspect of dancing. She loves the feeling that being on stage gives her.

When choreographing, Tamara sticks to lyrical and modern styles because she feels most comfortable with them. She also likes to use musical theatre because it is fun to perform. When choreographing, she lets the music motivate her and comes up with a storyline only after the choreography has begun and she can see how the dancers interpret the movement. She usually uses music with lyrics, but they are not necessary. As long as the music moves her to dance, she likes to choreograph to it.

When Tamara watches dance, her favorite kind of shows are musicals. Some choreographers whose work she admires are Mark Mesimer, Denise Leitner, Alvin Ailey and Mark Morris. Tamara likes observing ballet but not full length ballets because she tends to get bored the longer they are.

Resumes

General Resume

Teaching Resume and Statement

Performance Resume and Teaching Experience

Andrea Weiss



Objective

To secure a position where I can successfully utilize my skills and education.

Education

B.A., Dance, Loyola Marymount University, Los Angeles, CA.
2002-2006

Courses

Principles of Teaching
Kinesiology
Fundamentals of Choreography I and II
Style and Forms
Laban Movement Analysis
To Dance is Human: Dance Culture and Society
African Drumming
Music for Dancers
Dance History
Ballet and Modern technique classes
Tap, Jazz and Hip Hop classes
Dance of Hawaii and India

Awards

Deans List at LMU in the fall 2004 semester and spring 2005 semester.
National Deans list for the academic year 2004-05

Work Experience

Spring 2000-June 2002, September 2006-current, Stage Door Dance Theatre

I am currently a dance instructor at Stage Door Dance Theatre where I have been working for two years. My students ages range from 3 to 15 years old, and classes, with an average of 10-12 students are each about an hour long. Every class Consists of a warm-up, usually about 20-25 minutes long, an across the floor section also about 20 minutes long and at the end of class we work on a combination. I do all the choreography for my classes, and never use a combination for more than a few weeks. At the end of the year we have a recital and I choreograph each of my classes a dance, choose costumes and stage the dances.

September 2005-December 2005, 12 Lounge Restaurant and Bar, Los Angeles CA

I worked as a waitress and trained as a bartender. I was responsible for opening or closing the restaurant, taking orders, serving customers and making change. I was responsible for all money exchanged and I had no register. I kept all cash and credit card receipts in my apron until cashing out the end of the night. I also helped the bartender open and or close, poured beer and mixed drinks for my tables as part of my training.

July 2004-October 2004: Vector Marketing Corporation, Los Angeles California

I worked as a sales representative. I was responsible for generating a client list, calling clients to set up appointments, giving a forty-five minute presentation of our product and returning paperwork and payments for orders to the office.

March 2001-May 2004: Friendlys Family Restaurant, Sudbury Massachusetts

I worked as a waitress. My responsibilities were to greet and seat customers, take food and drink orders and serve them in a timely manner. I also opened and closed the restaurant, cashiered and worked on food preparation and cleaning up after the customers.

July 2001-July 2003: Various waitress and food service experience

IHOP, Jerrys Deli and Bertuccis.

Special

I auditioned for and completed the three week Boston Summer Dance Festival over the summer of 2001.

Was a member of the gold medal winning dance team out of Joanne Langione Dance Center (JLDC) *Dance Moves* while I studied there.

Received my Bachelors in Dance from Loyola Marymount University.

Special Skills

POS Knowledge. Know over 150 cocktail recipes, responsible, honest, work well with others, hardworking. Works well with children and animals, horseback riding, have drivers license, roller-blading, American sign language.

References

Available upon request.

Andrea Weiss

Los Angeles CA, 90045

Objective

To secure a teaching position where I can utilize my dance training and performance experience to educate students in proper dance technique, audition skills and performance quality.

Education

B.A., Dance, Loyola Marymount University, Los Angeles, CA.
2002-2006

Courses

Principles of Teaching
Kinesiology
Fundamentals of Choreography I and II
Style and Forms
Laban Movement Analysis
To Dance is Human: Dance Culture and Society
African Drumming
Music for Dancers
Dance History
Ballet and Modern technique classes
Tap, Jazz and Hip Hop classes
Dance of Hawaii and India

Awards

Deans List at LMU in the fall 2004 semester and spring 2005 semester.
National Deans list for the academic year 2004-05

Performance Experience

Party Child in Albany Berkshire Ballet's The Nutcracker
Ensemble Dancer in the Joslyn Stewart Carter Youth Dance Company
Ensemble dancer at Joanne Langione Dance Center
Ensemble dancer and soloist at Stage Door Dance Theatre

Teaching Experience

I am currently a dance instructor at Stage Door Dance Theatre where I have been working for two years. My students ages range from 3 to 15 years old, and classes, with an average of 10-12 students are each about an hour long. Every class Consists of a warm-up, usually about 20-25 minutes long, an across the floor section also about 20 minutes long and at the end of class we work on a combination. I do all the choreography for my classes, and never use a combination for more than a few weeks. At the end of the year we have a recital and I choreograph each of my classes a dance, choose costumes and stage the dances.

References

Available upon request

Andrea Weiss

Teaching Statement

I have taught ballet, tap and jazz to students aged 2- 15 years old. My main goal in teaching is to prepare students for the professional world of dance and for them to have fun while they are learning. My class is very athletic and moves fast to keep the energy up. I give personal corrections and explain the anatomical reasons those corrections work. I want to push the students to achieve their maximum potential while still enjoying the class. For younger children I want to instill a love for movement and encourage them to be creative in the dance class. Along with technique, I give students a chance to create their own movement and dance phrases. For older students, I teach them to pick up choreography fast by demonstrating less and less as the class progresses. They are told to mark movements along with me as I demonstrate and practice on their own throughout the class. To prepare them for auditions, I hold mock auditions in class where they are expected to show up dressed and ready to learn choreography and perform it without a lot of coaching. During class I work on performance quality by suggesting different moods or emotions to be expressed through their movement each time they perform a combination. Through all of this I constantly encourage students to work hard and praise them for their work. I work hard to create a positive learning environment where the students feel comfortable asking questions and learning to express themselves through movement.

Andrea Weiss

Teaching Experience

I am currently a dance instructor at Stage Door Dance Theatre where I have been working for two years. My students ages range from 3 to 15 years old, and classes, with an average of 10-12 students are each about an hour long. Every class Consists of a warm-up, usually about 20-25 minutes long, an across the floor section also about 20 minutes long and at the end of class we work on a combination. I do all the choreography for my classes, and never use a combination for more than a few weeks. At the end of the year we have a recital and I choreograph each of my classes a dance, choose costumes and stage the dances.

Moving To A City Project
Ballet Studios and Colleges in New York, New York

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Joffrey Ballet School

The Joffrey Ballet School is the official school of the Joffrey Ballet Chicago. Although the company has relocated to Illinois, the school remains in New York City. As co-founder of the company, Gerald Arpino runs the school as its Artistic Director and Edith D'Addario as its Director. Students are encouraged in a positive atmosphere to accomplish their artistic as well as professional goals. Auditioning for the school is required for admission into the General Program, the Children's Program and the Summer Program. Beginning to advanced students can benefit from the General Program by studying technique, Pointe, Men's Class, Pas de Deux/Adagio, Variations and Jazz. For further information, visit their website or contact the school.

Website:

www.joffreyballetschool.com/

Address & Phone:

Joffrey Ballet School
434 Avenue of the Americas (@ 10th St.)
New York City, NY 10011
(212) 254-8520

Hours:

Monday-Friday 9:30am-7pm
Saturday 10:30am-2pm
For complete schedules, contact the school.

Cost:

\$12.00 per class
\$110.00 10-Class Card
\$100.00 10-Class Card Professional
Classes can also be bought at a monthly rate; these need to be used within a two-month period.

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Home

Activities

Colleges

Locations

SuperSearch

Links/Res

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Syracuse, NY - Syracuse University

Summer Dance Intensive Syracuse University and Upstate NY Ballet



Description:

Syracuse University and Upstate NY Ballet Summer Intensive promises a unique and challenging dance experience, one that will help you grow technically, artistically, and personally. You participate in dance classes with renowned faculty and enjoy a comprehensive curriculum that includes exposure to live performances, history, and repertory. The mission of the Summer Intensive is to develop well-rounded dancers through exposure to a variety of disciplines, with emphasis on classical ballet technique.

Artistic Director, Kathleen Rathbun • Assistant Director, Danita Emma

Guest Artists: Marcello Angelini, Tulsa Ballet • Judith Fugate, Ballet NY • Roberto Munoz, former Ballet Master, Pittsburgh Ballet • Melinda Roy, Former principal, NYC Ballet • Karen Brown, Oakland Ballet • Anthony Salatino, Syracuse Stage • Sean Curran, Sean Curran Company

Curriculum: Ballet • Pointe • Variations • Men's classes • Modern, Jazz • Correlated dance studies • Performance opportunities

Program Information:

For serious ballet students • ages 12-20 • Intermediate/Advanced, Advanced, and Pre-Professional

Four-week program: July 9 - August 5, 2006

Two-week program: July 9 - July 22, 2006

Monday through Friday, 9 a.m. to 5 p.m. plus part of Saturday

An **audition is required** for acceptance into the Summer Dance Intensive. Auditions will be held in Upstate New York cities and some East Coast locations: Please check website link below for dates, times and details.

Tuition:

Residential: 2 weeks - \$1550; 4 weeks - \$3100; A \$50-per-week activity fee is required.

Commuter: 2 weeks - \$1050; 4 weeks - \$2100; A \$50-per-week activity fee is optional but strongly recommended.

Contact:

Syracuse University Summer Dance Intensive

700 University Avenue

Syracuse, NY 13244

Telephone: (315) 751-3498

Email: ballet@uc.syr.edu

Web Site: www.yesu.syr.edu/ballet/

www.syr.edu/visiting/campusviews/directions.html

(Directions to Syracuse University campus)

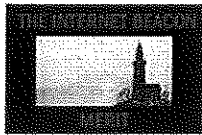


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Sports • Arts • Academics

Day & Overnight

[Home](#)

[Activities](#)

[Colleges](#)

[Locations](#)

[SuperSearch](#)

[Links/Res](#)

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Saratoga Springs, NY - Skidmore College

New York State Summer School of the Arts School of Ballet

Description:

Supported by the Office of the Governor and the State Legislature and administered by the State Education Department, the School of Ballet is directed by Damian Woetzel, principal dancer with the New York City Ballet (NYCB). This program combines intensive dance instruction with NYCB performances, lectures, and physical therapy instruction. Students attend all NYCB performances at Saratoga Performing Arts Center and take daily classes with NYCB principals and soloists. There is a specialized recreation program designed for ballet students.

Program Information:

coed • New York State high school students enrolled in grades 8 through 12 • eligibility based on regional auditions • residential • four weeks: June-July • cost \$1500

Contact:

New York Summer School of the Arts
Room 866-EBA
The State Education Department
Albany, NY 12234
Telephone: (518) 474-8773
Fax: (518) 473-0770
Email: nysssa@mail.nysed.gov
Web Site: www.emsc.nysed.gov/nysssa/

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Dance Theatre of Harlem School

Dance Theatre of Harlem's School was founded by former New York City Ballet principal, Arthur Mitchell. As the official school of the Dance Theatre of Harlem, the studio promotes self-discipline and dedication. Students can chose to enter the Pre-Professional Program (ages 7-17) by means of auditioning, and build a foundation for advancement in ballet. For students wishing to pursue careers in ballet, the Professional Program is to be completed within a minimum of 3 years and full-time attendance is required. Moreover, a Summer Intensive Program is offered to students of all ages wishing to train in ballet within a 6-8 week course of study. The Dance Theatre of Harlem School also offers scholarships to students based on merit, but one can apply for financial assistance through other government programs. For complete details on this and other information, please visit their website or contact the school.

Website:

www.dancetheatreofharlem.com/services.htm

Address & Phone:

Dance Theatre of Harlem School
466 W. 152nd St. (btw. Amsterdam Ave. & St. Nicolas Ave.)
New York City, NY 10031
(212) 690-2800

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School of American Ballet

TRIBUTES



Originally founded by George Balanchine and Lincoln Kirstein, The School of American Ballet is the official training ground for the New York City Ballet. Beginning students (8-9 years old) and older students (10-14 & 15-18) are chosen through auditions that are normally held at the beginning of September. SAB trains students for careers in ballet; most students go on to become professional dancers, choreographers or artistic directors of companies.

TRAINING

The curriculum at SAB provides students with training in technique (as interpreted and stylized by the late George Balanchine), pointe work, men's classes, variations, adagio, character dancing, music, gymnastics, weight training, ballroom dancing and mime. For more information on the School of American Ballet, visit their website or contact the school directly.

Web Site at www.sab.org

Address & Phone:

School of American Ballet
70 Lincoln Center Plaza
New York City, NY 10023-6592
Telephone: (212) 769-6600
Fax: (212) 769-4897



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Sports • Arts • Academics

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Home

Activities

Colleges

Locations

SuperSearch

Links/Res

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Purchase, NY - Purchase College State University of New York (SUNY)

American Academy of Ballet held at SUNY Purchase



Description:

classical ballet • pointe work • virtuosity • pas de deux • repertoire • variations • modern dance • performance • jazz • character dance • Spanish dance • pilates • technique intensive • special classes for boys

Program Information:

11 years and up • day or residential • 1 week Technique intensive • 2, 3, 4, 5, or 6 weeks • July 2 - August 13, 2006 • 2006 fees will be announced soon.

Additional Information:

Junior Non-Residential Program for 8-10 year olds:

June 27 - June 30, 2006 • non-residential, 9:30 am - 4:30 p.m. • minimum of 2 years training • no audition required • limited enrollment on a first come, first serve basis

Visit this page for further information:
<http://www.ameracademyofballet.com/html/frameset.shtml>

Contact:

American Academy of Ballet
250 West 90th Street #3A
New York, NY 10024
Telephone: (212) 787-9500
Fax: (212) 787-8636

Email: office@ameracademyofballet.com
Web Site: www.ameracademyofballet.com

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Broadway Dance Center

Broadway Dance Center offers beginning to advanced classes for students of all ages in ballet, jazz, tap, modern, theater, hip hop and more. Workshops and master classes are offered throughout the year and change periodically. BDC doesn't require an audition to attend nor are there any pre-registration fees.

Website at www.bwydance.com

Address & Phone:

Broadway Dance Center
221 W. 57th St. (btw. Broadway & 7th Ave.)
New York, NY 10019
(212) 582-9304



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American Ballet Theatre Open Classes

American Ballet Theatre offers open classes for serious intermediate to advanced adult students. These classes are taught by experienced ABT faculty. An annual summer intensive program is also offered, but you must apply early during the year for auditions.

American Ballet Theatre has also begun a Studio Company which prepares outstanding dancers to join ABT, by providing students with daily classes, rehearsals and performance opportunities. Students are hand-picked by the artistic staff of ABT during the National Scholarship Program or during the Summer Intensive School.

Website:

Open Classes-www.abt.org/news/open_classes.html

Studio Company-www.abt.org/education/studio_company/

Summer Intensive-www.abt.org/education/summer_intensive/new_york.htm

Address & Phone:

ABT Studio
890 Broadway (@ 19th St.)
New York City, NY 10003
(212) 477-3030

Class Schedule:

Advanced Class: M-F 10:15am

Advanced Beginner Class: M-Th 6pm

Cost:

\$11.50 Single Class

\$110 10-Class Card good for 60 days

\$11.00 Single Class-Professional

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Corvino Ballet

The Corvino Studios offer complete classes for serious ballet students. Andra and Ernesta Corvino teach these popular classes year round.

Address & Phone:

Corvino Ballet
890 Broadway (@ 19th St.), Studio [5-2]
New York, N.Y. 10003
(212) 677-8560

Hours:

MWTh at 6pm
Tues. at 4pm
Fri. at 2pm
Sa. at 11am

Cost:

\$13 Single Class

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Peridance Center

At the Peridance Center, students from all levels and backgrounds can study modern and ballet technique, choreography, notation, repertory, pointe, tap, theater-dance, yoga and more. The Center prides itself on offering an outstanding roster of faculty that have taught nationally and internationally. Also offered are a Summer Program (May-June), a Foreign Student Program (separate fees required to attend), the PeriChild Program, Workshops with various guest artists and Open Classes. Further information can be obtained from visiting their website or by contacting the school directly.

Web Site at www.peridance.com

Address & Phone:

Peridance Center
132 4th Ave., 2nd Fl. (btw. 12th St. & 13th St.)
New York City, NY 10003
Phone: (212) 505-0886
Fax: (212) 674-2239



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Steps on Broadway Studio

Steps on Broadway provides dancers with a professional environment and superb instructors. Students can take beginning through advanced classes in ballet, modern, tap, jazz, flamenco, pointe, swing, dance exercise and hip hop. Steps also offers workshops and master classes. For further information, please contact the studio or visit their web site.

Web Site at www.stepsnyc.com

Address & Phone:

Steps on Broadway
2121 Broadway (btw. 74th St. & 75th St.)
New York, N.Y. 10023
(212) 874-2410



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Observing Class

All of our studios have observation windows. Parents are welcome to observe classes during the first month of the term. Children will show better progress with less distraction. Therefore, we encourage parents to separate as soon as possible. All classes will schedule a "Parent's Day" in January for observing your child's progress and discussing any matters with the teacher.

Adult Program

Our adult program is on-going, allowing students to begin at any time. Adults (ages 18 or older) may purchase a single class or a variety of card options to fit their schedule. These "Class Cards" can be used for any regular adult class on our schedule. They do have limited expiration and are non-transferable.

PERFORMANCES

Dance Cavise is a non-recital oriented program with an emphasis on education. Dance, however, is a performing art and we encourage the experience of being on stage as part of the learning process. Students will pay a rental fee for costumes and/or accessories, provided by the studio. Our studio adopts the following performance schedule:

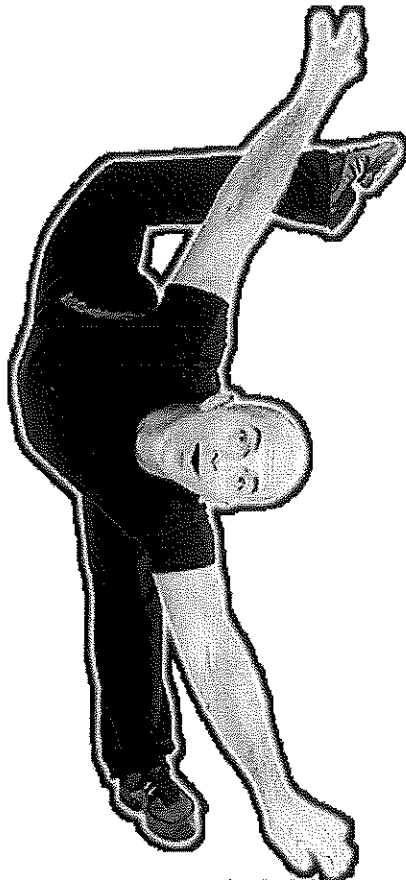


Photo: Annie Watson

3-7 Year Olds

Parents Performance Day during regular class time.

8-12 Year Olds

Special Performance at outside location

10-Teens

Performance at Performing Arts Center at Purchase College

Scholarship Program

Dance Cavise offers tuition assistance to the dedicated



student who has professional ambitions and potential. Recipients of scholarships must show financial need. For further information, contact Mr. Cavise.

Work Study and "Teacher Demos"

This program enables students to receive tuition assistance by becoming a teacher demonstrator during class time. The "demo" sets an example for the younger children and must therefore demonstrate good attitude and technique. Additional studio duties may also be available. For further information, contact Mr. Cavise.

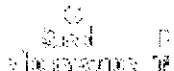
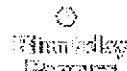


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or drop us an [email](#).

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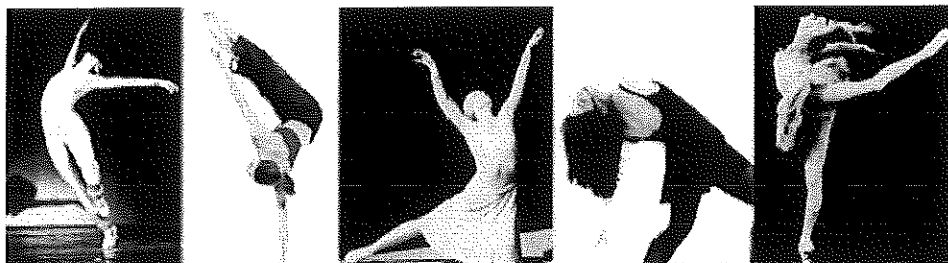
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Variations, a dancer's studio

180 Spring Road
Huntington, NY 11743

631-425-9220

dance@variationsdancestudio.com



180 Spring Road - Huntington, NY 11743 Phone: 631.425.9220



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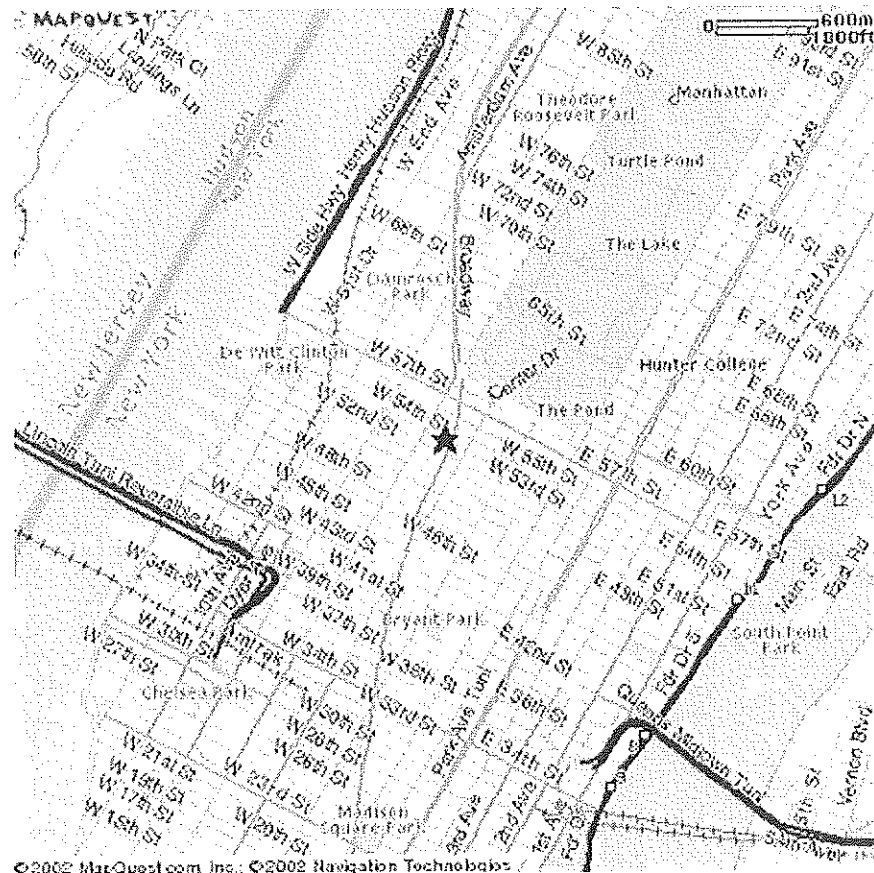
BRONX DANCE THEATRE
585 E. 187TH ST., 2ND FL.
(Between Arthur & Hoffman)
BRONX, NEW YORK 10458

TEL. (718) 364-2725
FAX (718) 364-5639

Email: director@bronxdancetheatre.com

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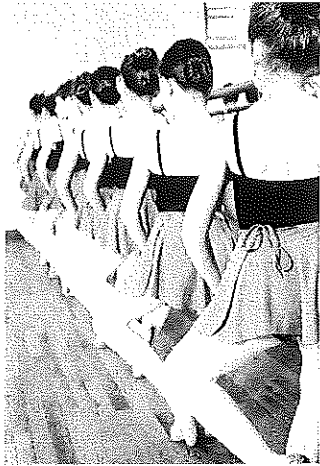
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**237 West 54th Street & Broadway
(3rd Floor)
New York, NY 10019**

**Business Office • Mailing Address
213 Cornwall Road
Attention: Barbara Maral
Glen Rock, NJ 07452
FAX 212.246.5310**

212.631.1013

<p align="center">Brighton Ballet Theatre School of Russian Ballet 3300 Coney Island Avenue, Brooklyn, NY 11235 Telephone (718) 769-9161</p>		
<p>performance school divisions registration</p>		<p>"The best and brightest of the ballet and dance stages of the former Soviet Union and United States come together at the Brighton Ballet Theatre."</p> <p>----Bay News</p>
<p>The Brighton Ballet Theatre, Russian dance center is situated at the beautiful seashore of Coney Island at the heart of the Russian cultural district of Brighton Ballet Theatre (BBT), a not-for-profit organization, was founded in 1988 and has already earned an outstanding reputation. It has achieved these notable goals under the direction of many talented Russian immigrants devoted to continuing the outstanding achievements for which the former Soviet artists are so well known. Included on the staff are former dancers, teachers and choreographers who are graduates of the best Russian Ballet Schools and Colleges.</p> <p>Brighton Ballet School has been providing top quality instruction for over 300 students at all levels from beginner through advanced and professional.</p> <p>The primary goal of this institution is to provide an affordable education rich in the long time tradition of Dance. The School achieves its high level of excellence introduce children of all ages and ethnic backgrounds to the art of dance.</p> <p>Brighton Ballet Theatre relies on the skills of its world class instructors to provide both an intellectual and a physical experience to all students on the way to turning them into well-rounded individuals.</p> <p>The basic aim of our school is to find a way to keep children off the streets while interests in the art of dance.</p>		



Manhattan Motion Dance Studios

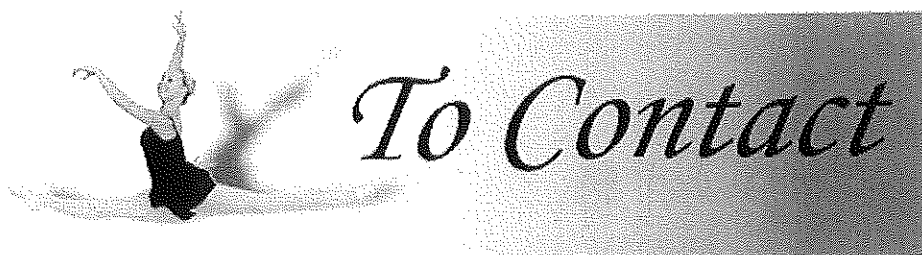
215 west 76th Street, 4th Floor

(Between Broadway & Amsterdam Aves.)

New York, NY 10023

212-724-1673

info@manhattanmotion.com

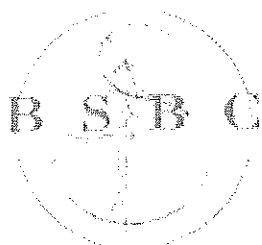
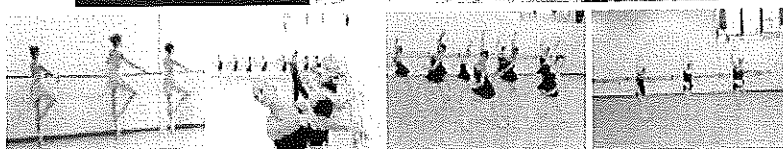


BRIANSKY SARATOGA BALLET CENTER

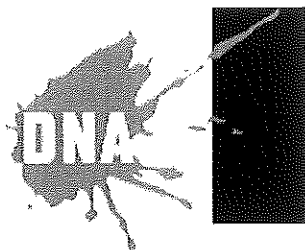
220 West 93rd Street, New York, NY 10025-7446

olegbriansky@msn.com

For further information call or fax: 212-799-0341



[home](#) | [history](#) | [the center](#) | [description of classes](#) | **[how to contact](#)** | [auditions](#) | [dancer/choreographer](#)
[application](#) | [transportation](#) | [summer at BSBC](#) | [photo gallery](#) | [videos](#)



- Create NEW! DNA moves 2/13 · Calendar · Modern Guest /
- Educate About DNA · Classes · Workshops
- Perform Support DNA · Subs · Visa Program

DNA moves on February 13!

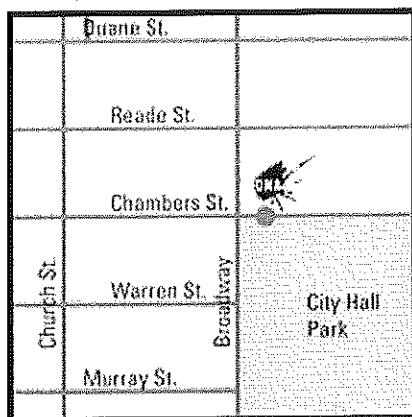
see below for directions, schedule information and more

Click here for DNA's new schedule, featuring live music in most classes through April!

Our New Home:
280 Broadway, 2nd Floor
Entrance on Chambers
New York, NY 10007

phone: (212) 625-8369

fax: (212) 625-8313



Subway Directions

R/W to City Hall
4/5/6 to City Hall
J/M/Z to Chambers
A/C/E to Chambers
1/2/3 to Chambers
2/3 to Park Place

Schedule

Wednesday, February 8 Open House at 280 Broadway, 3-9 PM

Classes will be held at 451 Broadway from 10 AM-2 PM only

[click here to see the open house invitation](#)

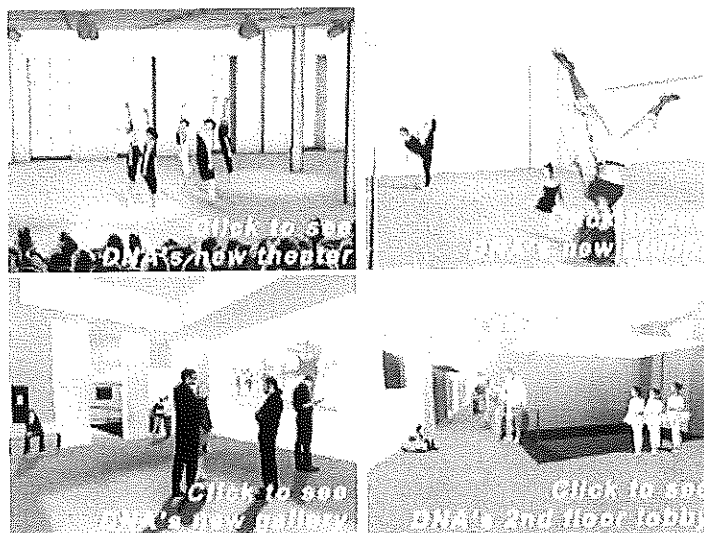
Saturday, February 11 Last day of classes at 451 Broadway (full sched

Sunday, February 12 DNA will be closed

Monday, February 13 New class schedule starts at 280 Broadway

Click here for DNA's new schedule, featuring live music in most classes through April!

Renderings of DNA's new home at 280 Broadway



New Name, New Location, New Era

For 21 glorious years, we've worked together, danced together, performed together, trained together. Thousands upon thousands have passed through our doors. Each passing pilgrim has both enriched and been enriched by this remarkable place as Dance Space Center.

Today we stand together as a wonderfully diverse group of dance artists, dancers, and dance who share a passion for the art form and a belief in the power of dance. We also stand together at the beginning of a new century, at the dawn of a new era. We are at the entrance of our new home. And what better home for the future of dance in lower Manhattan, the birthplace of New York City? And what better building for the future of dance in the most architecturally significant buildings in New York-280 Broadway, the former department store in the world? This Marble Palace set the standard for commercial building design across the world. And now it is our turn to set the standard for the future of dance. In this area filled with history, it's a great honor to be the first cultural organization to step into the new century as a bold pioneer of a new kind of building in the landscape of the arts in lower Manhattan.

Like the Dutch settlers over two centuries ago, Dance Space Center is breaking new ground in what we now know as lower Manhattan. The Dutch christened this area "New Amsterdam," recalling memories of the old world while recreating it as the new. Like them, we bring a history rich in accomplishment as we look to the future that embraces growth and new ideas. In the same spirit of reinvention and revitalization, we've chosen a name for our new home that reflects the city's rich heritage and celebrates our promising future. Where else could one imagine the development of dance but where the first New Yorkers set foot?

"Dance New Amsterdam" -DNA- a new name for a new era. Pioneers like us bring with us our community of dance artists, dance educators, choreographers, performers, musicians, audience members and 21 years of service to the community. And like the community of New Amsterdam, DNA represents the same ideal of diversity, embracing all cultures and all communities under its wing. We are welcoming the incredible and wondrous diversity that is dance, that is New York City. Importantly, we bring with us: a new name, a new sense of self and a renewed sense of energy and determination, of creativity and challenge.

Welcome to **"Dance New Amsterdam" -DNA-** our home for many years. Today we begin a new chapter in a long and colorful history. We have a golden historic opportunity to construct our new home on the corner stones of all that has come before as we reinvent, relocate and rebrand. Let us take our building, our education, creation and presentation to lay the foundation for the evolution of dance in the future.

as we build and strengthen our community, expand our productions and
Let us nurture a dancers first steps from classroom to stage and a choreo
path from emergent to established. In short, let us fulfill our mission in w
before possible and build a Performing Arts Center for dance unlike any o
come before it- in this historic building, at this historic time, in this histor
beloved city.

Stay tuned for more information about the move. . .

- Find
- Contact
- Studio Rental
- Staff/Board
- Work @ DNA
- Merchandise
- Newsletter
- Links

451 Broadway, 2nd Floor | New York, NY 10013 | 212.625.8369
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[home](#) | [schedule](#) | [faculty](#) | [groups](#) | [workshops](#) | [scholarships](#) | [children & teen](#) | [visa program](#) | [studio news](#)


Children & Teen Program > Frequently Asked Questions

Welcome

- » From the Owner
- » Info Guide
- » Our History
- » Questions

Schedule Updates

- » Schedule By Day
- » Guest Teachers
- » New & Add'l Classes
- » Faculty Away Dates

Register Now

- » Absolute Beginner
- » Classical Variations
- » Summer Intensive
- » Summer Intern Program
- » The Pulse
- » Free BDC ClubCard
- »

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- » Gift Certificates
- » Instructional Videos

Studio News

- » Calendar of Events
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A BDC Affiliate



1. What classes do you offer?

We offer Creative Movement, Pre-Dance, Ballet, Jazz, Tap, Hip-Hop, Triple Threat, Modern, Pointe, and Latin Jazz.

2. What is the age range and experience necessary to participate in your program?

We offer classes for students ranging from age 3 -18 years, and offer classes in all different levels, from beginner to advanced. It is our goal to provide your child with a class in which they feel comfortable while be

3. Does my child need to audition to get into the program?

There is no audition process. Class placement is done at the discretion of the program and/or teachers. Placement is based upon age, ability, and experience. **All children*

4. Can my child take classes whenever he/she wants and what type of commitment

The Children & Teen Program is a 32 week commitment with classes running from the beginning of September through the middle of June on Saturdays, Sundays and weekdays. A consistent attendance is extremely important for a young dancer's progress. Excessive absences are not tolerated.

5. How will I be kept informed of holidays, upcoming events, and other information CTP?

Parents will receive a newsletter every month with important information. This as well as past newsletters are available on our website, at all times.

6. Is there a dress code?

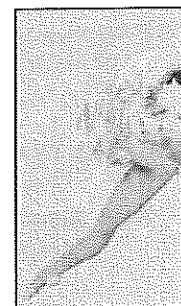
Yes, we do have a mandatory dress code. Each age group is defined by a different level. All girls. All male students are required to wear a white shirt with black pants. Dress code is sent with your registration packet.

7. Do you have a recital?

Yes, The Children & Teen Program ends their 32 week session with a fun, high energy showcase. The showcase allows students the chance to display what they have learned throughout the season. All students are expected to participate in the recital. **There is an additional fee for performance and costumes.*

8. Am I allowed to watch my child in class?

All classes are closed for viewing so that teachers and students can retain their focus and avoid distraction. Parent Observation days are held twice during the season when we encourage parents/guardians to observe their dancer's classes.





NEW YORK CONSERVATORY OF DANCE

30 East 31st Street, 2Fl

New York, New York 10016

Tel: 212-725-2855

Fax: 212-581-1908

Vladimir and Patricia Dokoudovsky, Directors

SCHEDULE

	Mon	Tue	Wed	Thurs	Fri	Sat
Advanced	1:30	1:30	1:30	1:30	1:30	1:30
Intermediate	4:30	4:30	4:30	4:30	4:30	
Advanced/Intermediate	5:30	5:30	5:30	5:30	5:30	
Advanced Beginner						12:00 & P
Beginner	7:00	7:00	7:00	7:00		
Basic Beginner						3:00

Female Variations, Character, Male Variations, Adagio (Pas de Deux)
Alternating on Saturday at 4:30

This school is authorized under federal law to enroll non-immigrant alien students.

Access to N, F, B, D and Q trains to 34th Street, (Use 32nd St, exit);
#6 train to 33rd Street, (use Park Ave & 32nd St. exit); M5 bus south on
Fifth Avenue; Uptown bus on Madison Avenue; and all cross town
buses on 34th Street.

Classes: \$110 for 10class card (Limited to 5 Weeks)
\$13 for Single class

Studio rental space available

[Home](#) , [Studio Photo](#)